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The Graben.

proclamations of the Estates and treaties of peace. Anyone wishing to write the history of Europe is bound to have resort to these unique documents.

The number of collections and galleries, museums and archives seems inexhaustible. The Austrians' love and understanding for art and science have created for themselves a permanent monument in these.

At the head of the list of great MUSEUMS stand those of FINE ARTS and of NATURAL HISTORY. Both date back to the old Hapsburg collections, such as the Treasuries with contents which date from the 13th century. Picture Gallery, Tapestry Collection, "Wagenburg", Medal and Coin Museum, Pre-Historic Section—the problem is where to begin.

The ALBERTINA Collection of Graphic Art, with about a million

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Further on, past the Crypt of the Capuchins is the Albertina situated on a high bastion—a treasure store for art-lovers. Here is an almost complete collection of the drawings of Albrecht Dürer which once belonged to Prince Eugene.

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Almost in the shadow of this Albrechtsrampe and backed by the green spaces of the former Kaisergarten is the white statue of that witty divine, Abraham a Sancta Clara. His entertaining and moving pulpit discourses helped his enormous congregation to forget their hunger, thirst and weariness. He was preacher, narrator and satirist in one. His influence, which did not stop short at the Imperial Court was to a great extent due to his perfect command of Viennese dialect.

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Viennese dialect! This is a faithful mirror of the spirit of Vienna, wonderfully soft and

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192 expressive, full of slurred and muted vowels, of musical cadences which come from the contact with Italy, of expletives of Bajuvarian origin and noble survivals from the treasure of mediaeval German which have elsewhere long since been discarded. Wit and humour, drastic comparisons, diminutives and tender expressions and traces of all European languages —Italian, Spanish, French and Slavonic—are to be found in it. In the course of centuries, Vienna has come under the influence of many tongues, and each has left its mark on the dialect. The city's power of assimilation has moulded them all into "Wienerisch" and we in Vienna still draw on this rich heritage. To take one instance out of many—there is a Spanish

drawings, contains work from every school of art and every country. It is the most important collection of its kind in existence.

The State KUNSTGEWERBE MUSEUM is a unique display of textiles, pottery, glass, furniture, goldsmiths work, pewter, oriental carpets, East Asiatic stone carvings, table implements and china.

The MUNICIPAL COLLECTIONS and the ARCHIEPISCOPAL MUSEUM OF CATHEDRAL AND DIOCESAN COLLECTIONS add to knowledge of city and ecclesiastic life.

The rest must be left to your own initiative, or—you will soon know more than the Viennese themselves.

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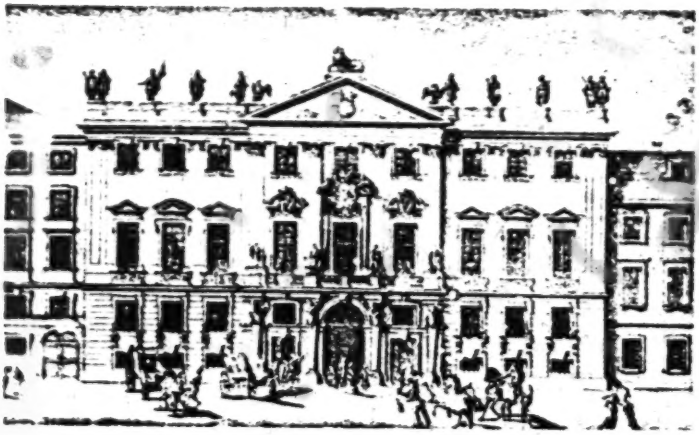

Bohemian Court Chancellery.

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197 word "prado", meaning "meadow". A foreign word, the Viennese seized on it, made it their own, the stranger soon became a real Viennese, the "Prater". So it has been with many another expression which may have been Greek—or Spanish—to the Viennese at the outset.

363 The elegant Kärntnerstrasse leads straight from the Ring to the Stephansplatz. We can stroll through it and enjoy its fascinating shop windows another time. Now let us cross it to enter the Himmelpfortgasse where the Winter Palace of Prince Eugene of Savoy is situated. Because the narrow street does not afford a clear view, the statues which usually decorate the entrances to such palais are missing, the three
342 gateways being ornamented only with reliefs. The impression made by the grand staircase in the interior is all the greater, Fischer von Erlach and Lukas von Hildebrand united to create a magnificent palace for the great military leader, although the Belvedere Palace on the other side of the Ringstrasse is a monument to Prince Eugene which is even more imposing.

363 Let us wander on through the complex of narrow streets in the old city, through
346 the venerable, twisting Schönlaterngasse with its dormer windows and porticos, its legend-haunted houses, through the Sonnenfelsgasse in which there is not a single modern house and follow the Bäckerstrasse up to the Alte Universitätsplatz, with its view of the early baroque Jesuitenkirche and the venerable Aula.